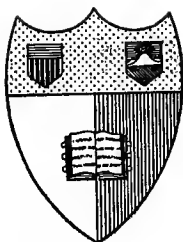


arv  
18216

EDUCATIONAL  
DRAMATICS

EMMA SHERIDAN FRY



**Cornell University Library**

**Ithaca, New York**

---

THE GIFT OF

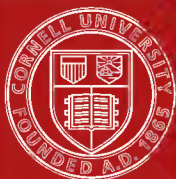
C. S. Northup.

Cornell University Library  
arV18216

Educational dramatics,



3 1924 031 238 938  
olin,anx



Cornell University  
Library

The original of this book is in  
the Cornell University Library.

There are no known copyright restrictions in  
the United States on the use of the text.

<http://www.archive.org/details/cu31924031238938>

---

The Educational Players Publications

---

# EDUCATIONAL DRAMATICS

BY

EMMA SHERIDAN FRY

THE FOUNDER OF THE SCIENCE OF  
EDUCATIONAL DRAMATICS

*REVISED AND ENLARGED EDITION*

NEW YORK

LLOYD ADAMS NOBLE, PUBLISHER

1917  
L.L.

Copyright, 1913, by  
**THE EDUCATIONAL PLAYERS**  
NEW YORK

Copyright, 1917, by  
**EMMA SHERIDAN FRY**

---

*All Rights Reserved*

## CONTENTS

CHAPTER	PAGE
I THE SUMMONS . . . . .	1
II DEFINITION OF TERMS . . . . .	6
III EXPRESSION . . . . .	11
IV DRAMATIC EXPRESSION . . . . .	26
V EXAMPLES OF THE EDUCATIONAL USE OF THE DRAMATIC INSTINCT . . . . .	31
VI PUBLIC PERFORMANCES . . . . .	48
VII REHEARSALS . . . . .	55
VIII THE PLAYER AND THE PART . . . . .	67
IX TEXT READING AND SPEECH . . . . .	74

## PUBLISHER'S FOREWORD

Emma Sheridan Fry is the founder of the Science of Educational Dramatics. She first formulated laws whereby the spontaneous functioning of the Dramatic Instinct may be regulated to Educational purpose. She first tried out and established The Educational Player Method whereby amateur theatricals become Educational Dramatics, and the "coach" is transformed into the enlightened co-operator with a primary educational force.

There is not room here to name the many teachers who are doing creative work by this method,—developing their own powers and those of their educational players.

Mrs. Fry founded the work of the Children's Educational Theatre and of the Educational Dramatic League.



## INTRODUCTION

These pages are intended to meet the immediate need of those actually doing dramatic work,—as Teachers, Club Leaders, or Amateur Players,—who wish to measure their results to an improved educational and dramatic standard.

It is recognized that many here addressed are urged chiefly by a desire to “get the play on,” or to “do their part,” at a higher entertainment value than they now reach.

Practical methods are therefore here set forth, rather than philosophy. Underlying principles are here simplified to the immediate purpose of accomplishing satisfactory entertainment results. At the same time, the Teacher is guarded from the use of injurious methods that at once destroy or lessen the dramatic values of the entertainment and obstruct the Player.

Entertainment value at a high dramatic standard is incidental to, and assured by, right method of preparation. This was amply tested and proved in the performances at the original “Children’s Educational Theatre.” (Educational Alliance Building, 1903-1909.) All the productions there were in my charge in every stage of preparation,—from the arranging of the plays for educational use through all the processes of class and rehearsal work.

The educational significance of those productions was brought under the personal inspection of authorities throughout the country by the able business policy of my valued associate there, Miss A. Minnie Herts, now Mrs. Heniger, the general business manager of the enterprise.

The methods whereby results were there accomplished are here for the first time outlined. Many of the "Children's Educational Theatre" productions are here quoted and analyzed.

*Life is Activity.*—The significance of the Dramatic Instinct to the educator is that it exists in everyone and stimulates the Being to activity in every department. Operating spontaneously, the Dramatic Instinct induces those real life processes whereby the Being makes contact with Environment, and responds with various reactions. The educator inducing the Dramatic Instinct thus comes into control of natural activities, and may select, develop, and regulate them to accomplish his educational intent.

The educator does not train dramatic talent for the stage, or coach "amateur actors" for a "show." He does not invite or use talent at all. He co-operates with a universal instinct to develop the whole human being towards life and citizenship.

Educational Dramatic work first profits the Player. To supply entertainment for an audience is not a primary intent. Indeed, many forms of educational dramatic work do not include a performance or tend towards any kind of exhibition. A production more or less elaborate may be a step in an orderly process of the Player's development, and each reiteration of

the production is an added step; entertainment value to the audience is merely a guarantee of right educational method of preparation.

Complete consideration of the use of the Dramatic Instinct includes:

I. Study of the laws governing real-life processes of contact with environment, and response in expression.

II. Presentation of the laws governing spontaneous dramatic expression.

III. Establishment and application of the laws governing dramatic expression induced for educational purpose.

The present hand-book deals briefly with parts I and II of the subject, and only so far as to make clear the practical applications which follow, for those who must at once deal with some form of entertainment.

The subject is fully covered in a text book now in preparation, "The Educational Use of the Dramatic Instinct."

EMMA SHERIDAN FRY.



# EDUCATIONAL DRAMATICS

## CHAPTER I

### THE SUMMONS

**ENVIRONMENT** knocks at the gateway of the senses.

A rain of summons beats upon us all the time. All kinds of invitations to come out, push in at every crack. The air shakes about us with "Where are you!" It always has. It always will! Everything there is, is trying to get at us all the time; struggling with our unwillingness, jumping at our bars, battering our walls, shouting against our deafness, shining and dazzling into our blindness; teasing, fretting, begging, fighting,—it will have us, whether or no!

Finding no gate, it tries to break in one. Turned aside, it comes another way. Kept back, it plucks at us with long fingers, threading us out to little tendrils to entangle. Always, all times, scheming to reach us! Here it raises a bump, there scratches a sore place, catches a thread, starts a blink! Never was suitor more insistent than Environment seeking admission, claiming recognition, signalling to be seen, shouting to be heard; and through the ages we sit inside of ourselves—deaf, dumb and blind, and will not stir.

What happens next? Maybe you, sitting inside of

## 2 EDUCATIONAL DRAMATICS

yourself—let us say you at Centre, are not deaf, dumb and blind, but eagerly alert for a signal. Perhaps, somehow, from the excitement outside, signal reaches you at Centre and makes you aware of the deaf, dumb and blind, closed gates that front and baffle Environment. Maybe, on your side you stir.

Perhaps that is how eyes and ears and gates came to be. You at Centre, realized a need at Surface. You pushed out through the deafness and dumbness and blindness of the Body, making ways to meet the challenging suitor, windows through which to see him, ears through which to hear him. Long ago were these gate-ways made; yet perhaps, now, to-day, this moment, and all moments, Centre still pushes out to see more, hear more, find more of all that Environment has to show and tell.

Why?

Perhaps even now, though these sense-gates are, and ears and eyes and reachers and welcomers have come to be, they must still be kept ready and open, alive, shined up, and willing, because on one side is Environment still striving to sieve through us at every pore, and on the other side are We, greedy, outrushing, clamoring for more and more, of the more and more there always is.

Why?

From the very beginning till now, left to ourselves, this urge at Centre never rests. It batters forever at the inner side of our walls, crying "Welcome!" and dragging down bars, wrenching gates, prying at port-holes, listening at cracks, reaching everywhere, and demanding the utmost and always more of every sense.

Thus sense-gates are built because of demand on either side, and they swing both ways, because we want to push out to meet Environment pushing in.

Why?

We grow impatient, push the gates wider, and tip-toe at our thresholds, signalling with venturesome flag to snare "our own" out of the more and more Environment shows. Now and then, an imperious instinct warns that somehow this "own" is not enough, that "all" is ours, and that whatever anyone has ever had or known, or may ever have or know, we would call and claim. A sense of life-universal surges through our life-individual. We attack the feast of this table with an insatiable appetite that cries for all.

Only when civilization clamps us, the school straight-jackets us, society submerges us, luxury feather-beds us, privation wrings us, Life itself steam-rollers us, do we tend, brow-beaten, stultified and ominous to burrow inside of ourselves, and refuse signals, till, again deaf and blind and dumb closed gates baffle Environment, and we do not stir. Thus are we taken by an indifference that is death at Centre. Divine hunger is checked by bitter bread. It is as if the horse balked on the Divine road, and we, discouraged, dismount and let him stand. No suffering that life may take in through tortured senses is catastrophe like to the loss of that Eternal Urge, which lashes us to our gates crying "Welcome" to Environment's call.

Why? Why?

What are we? Please never mind established scientific terminology! Be jocund with me to take a short cut. What are we! Better men than I have

## 4 EDUCATIONAL DRAMATICS

told you in many books; yet, boldly tucking the Star of our intent into the Lantern of our Necessity, let us lift it towards this question, and take the path it shows. Does the path cut across the King's Highway to Far-Town? Never mind, we are only going to Near-Town; so debonair of Kings, let us swing our lanterned star, and find our way.

What are we?

A precious bit of God's consciousness coming, now slowly and painfully, now at a run with cap in air, into a recognition of ourselves as One with God. What are we? Something circumscribed into Environment by Personality. Personality is only a little bit of the whole of us, and our Environment is only a little bit of the All. The whole of us is behind that hungry rush at the gates of sense. We would seize all, learn all, know all here, that we may fare further on the great quest.

Hooded by Personality, we are shadowed away from the glare of the All, and we settle here to our task of control, inside and out, without consciously relating the task of Now to the task of Eternity. But the Eternal Urge is behind us. The only real death is the stoppage of that Eternal Urge.

Life is a series of responses to Environment.

Living stops when responses stop. We are alive in proportion to the number, strength, and delicacy of our responses. Response means life at Centre attested by expression at Surface.

Does Environment beat unheeded at the sense-gates?  
Does response fail and re-action balk?



Does the surface misrepresent Centre? Is life blanketed by indifference?

Let us then swing high our star, and seek the laws governing real-life processes that, coming into their control, we may stimulate, develop and regulate them.

We shall do this by coming into co-operation with the Dramatic Instinct.

## CHAPTER II

### DEFINITION OF TERMS

THAT we may without confusion understand each other, a few terms must be accepted:

The Dramatic Instinct is an urge within that stimulates the Being to natural activities. It induces those processes whereby Environment reaches us. It rouses us to a recognition of the Outside. It provokes those processes whereby we respond to the attack of the Outside upon us.

The Dramatic Instinct is the agent of the sub-conscious mind, and it is a developed form of the "Play Instinct" dealt with by Froebel.

*Centre.*—"You yourself," towards whom environment reaches. The conscious part of you that may be aware of environment, and that may reach environment, and that responds to contact with environment.

*Contact.*—The meeting of you yourself (Centre) with environment; as when you hear a noise, or see a light, or in any other way meet with, come against, are made aware of environment.

*Expression.*—The effect upon the body of the response at Centre to environment.

Life may be thought of as the activities involved in the processes whereby we become aware of environment and the associate activities whereby the body

is shaped and moved in response to, and in expression of, the condition at Centre.

*The Body.*—The instrument of expression.

You at Centre, respond to environment, and this response stimulates the instrument to expression. In other words, contact at Centre induces (by certain processes to be studied) expression at Surface.

*Impulse.*—Energy generated when Centre contacts Environment. Impulse is life force. It is power. It sweeps through the body, shaping and moving it to expression.

You at Centre become aware of a danger. Energies of response are generated. They may be those of fear or of courage. These energies animate the body. The body in response, is thrown into new shape, and movement and action. Some impulses are regenerating, others are injurious and disrupting. Some impulses stimulate life, others spend, waste and poison it.

Some impulses shape the body to beauty, and move it in grace and serenity, others mar it, and misuse it.

*Form.*—The shape the body takes and its action in responding to impulse.

Joy, for instance, may shape and move the instrument in many different ways of expression.

Grief may shape me to a form of expression quite different to the form into which it moulds you.

*Real-Life Expression* is the form and action of the body in response to contact of Centre with *actual environment*. It results from Real-life processes.

*Real-Life Processes.*—Those activities of the Being

## 8 EDUCATIONAL DRAMATICS

induced by contacting with, and responding to Environment.

*Dramatic Expression* is the form and action of the body in response to the contact of Centre with environment supplied by the *Dramatic Imagination*. It results from real-life processes.

*Dramatic Imagination* is that form of the imagination which co-operates with Dramatic Instinct, and supports its processes.

Please realize fully, that the Dramatic Process from Contact to Expression, is precisely the same as the Real-Life Process. Therein lies the educational significance of the Dramatic Instinct.

In real-life, contacts are limited to those supplied by actual environment.

The Dramatic Imagination supplies contacts independent of actual environment.

Stimulated by Dramatic Instinct, Centre seizes upon such "Dramatic Environment," and proceeds to activities precisely as in real life.

Dramatic Instinct operating spontaneously, thus exercises the Being in natural activities.

The operations of dramatic instinct may be induced for educational purposes.

Contacts *chosen by the educator* may be offered to the dramatic imagination.

Dramatic instinct may be thus stimulated to induce real-life processes controlled and regulated to educational purpose.

These real-life processes may be guided by the educator to develop, exercise, and regulate the Being in any department.

*The Being.*—By this term I mean the whole man. The combination of all his forces,—mental, spiritual, physical, moral, and those of the heart, often called “emotional.” Think of Man as a combination of mind and body and heart, played on by spiritual and moral forces—all this together, is the Being.

No Being is fully exercised in the opportunities and activities permitted by the individual restrictions of personality and environment.

Dramatic Instinct spontaneously operates to exercise the Being outside of these restrictions.

In co-operation with the Dramatic Instinct, the educator may regulate such exercise, and scientifically relate it to other educational processes.

Think of the Being as possessing *all* the powers and qualities possible to humanity.

Let us name these powers and qualities *The Humanities*.

The Being is exercised and developed in relation to Eternity by the experiences of this life.

The Being operates through a personality, (you, or me) coming so in contact with Environment, and profiting by life experience.

The personality does not use all the Being. Environment does not present all of life.

The personality is a certain combination of the humanities.

The Being then, is restricted in its experience and exercise by the limits of the personality through which it functions, and by the limits of the Environment in which it is confined.

The Dramatic Instinct operates spontaneously not

only to exercise the Being independent of Environment, but to throw the humanities into *new combinations*, thus exercising the Being independent of the restrictions of the established real-life personality.

*Dramatic Personality.*—That combination of the Humanities which is brought about by the Dramatic Instinct. It is a temporary personality through which the Being finds temporary and experimental exercise and expression outside the limits of the established real-life personality.

The educator inducing Dramatic Processes, may invite any combination of humanities deemed educational, thus regulating, developing and exercising the Being in all departments and to the full strength of its resources.

In order that we may understand dramatic processes, and induce them intelligently to educational purpose, we must know something of real-life processes, and how they started.

## CHAPTER III

### EXPRESSION

*The Real-Life Process.*—The normal result of contact at Centre with Environment is reaction at surface in expression.

*Process.*—An object in environment attracts Attention, and makes contact with Centre.

Investigation follows. The senses converging upon the object, and making report to Centre.

Identification results. This is a double process. The object is first recognized in its relation to Self. Almost simultaneously the relation of Self to the Object is recognized.

Re-adjustment at Centre is caused by identification. Self is reconditioned, changing from the passionless level of Investigation, and finding itself desirous of the object or not.

The re-conditioned Centre generates energy.

This energy outflows through the body as an impulse corresponding to the condition of Centre. The body is shaped and moved thereby into an expression of the condition at Centre.

These processes merge into each other and are variously regulated by intervening Will and Consciousness.

The body is an Instrument of Expression. Into its terms, the conditioned Centre is translated.

## 12 EDUCATIONAL DRAMATICS

Operated by impulse, the body becomes a picture or representation of the condition at Centre, and an instrument carrying out the will of Centre.

Normally, Centre does not seek to control, and is not aware of the processes by which the body responds in shape and movement.

The body as an instrument of expression is capable of an infinite variety and complexity of responses. It operates in obedience to laws inviting careful study. Its channels are to a certain extent subject to the control of the Will, and the selection of Centre, but the processes by which these channels convey impulse, and translate energy into expression, are independent of consciousness. Resulting form and movement is normally an automatic response of Surface to Impulse.

The response of the body in form and movement tends to stimulate Centre to a continued supply of animating impulse.

Centre tends to reflect its condition in form at Surface. Form at Surface tends to create condition at Centre.

Certain conditions injurious and abnormal, disassociate the response of the instrument from its normal automatic relation to impulse.

Self-consciousness is a form of such disassociation. The Being so afflicted is victim to dis-ease at Centre, whereby Consciousness becomes burdened with awareness of the Body and of its processes of response to impulse. Under such conditions Centre may intervene to dictate those processes, or supervise, or judge them. Such abnormal and painful condition



induces form and movement at surface without the generation of a corresponding and impelling impulse. "Awkwardness," "stiffness," or elaboration of movement results, or an expression wholly alien to the normal relation of Centre to Surface.

When a so afflicted Centre attempts to dictate, suppress, or engineer the processes of movement and expression, Body and Being become the field for confused and conflicting forces.

The question of disassociation is complex and important to the Educator. Further study is invited.

Misdirected educational efforts too often induce it. Ignorant "coaching" and meddling with the processes of the Dramatic Instinct traffics in it.

The usual amateur player, drilled by the usual Coach to movements and declamations wholly without the development of corresponding inner processes, is a significant study in disassociation.

Conditions inducing disassociated action are injurious always.

A thorough knowledge of the processes whereby real-life expression results is the Educator's safeguard from mistake in dealing with induced dramatic processes.

Your attention is then urged to further consideration of the sequence of the Real-life process.

#### PROCESS-CHART FOR MEMORIZING.

I. CONTACT.—Environment attacking the sense focuses attention. Centre becomes aware of the Object.

## 14 EDUCATIONAL DRAMATICS

II. INVESTIGATION.—Centre receives continued report of the Object through the senses.

III. IDENTIFICATION.—1. Centre realizes the Object as related to self. 2. Centre realizes itself in relation to the Object.

IV. READJUSTMENT.—Centre is reconditioned as a result of and in automatic response to identification.

V. (a) GENERATION OF ENERGY.

(b) OUTFLOW OF IMPULSE.

VI. READJUSTMENT AT SURFACE; EXPRESSION.—The body takes a shape and moves in response to impulse, thus translating the energy at Centre into Expression and action at Surface.

### EXPLANATION OF PROCESS.

*Contact.*—All objects in Environment, within range of the Senses are in contact with the senses. But You at Centre are not in contact with the object till (by processes that invite your further study) attention focuses Centre upon the report of the Senses. Sounds are falling all the time upon the ears; objects lie within the range of vision and “the eyes rest upon them” but you do not “hear” or “see” till attention makes you aware.

An object then, from among the many unheeded in Environment, flags Attention through a sense, and Centre focused by Attention becomes aware of the report of the sense, and thus comes into contact with the object.

NOTE. A thought, or memory, or an inner presentation made by the Dramatic Imagination, may be the object of contact. In such case the senses seem to

operate inwardly, in co-operation with the imagination, or with whatever is the creating cause of the object.

Contact is in some measure voluntary. If Centre be preoccupied, indifferent or otherwise "cut off," Contact may be delayed or confused or ignored.

Contact may be invited, or sought or chosen or refused by Centre.

*Life is for each, what he makes Contact with. He who chooses his Contacts regulates his Life.* The Educator's further study is invited.

*Shock Contacts.*—Environment sometimes attacks a sense with violence and suddenness. Centre is then flung automatically into readjustment. Impulse leaps, and the Instrument reacts almost simultaneously, and all this before Investigation. Investigation may follow, or may be attempted, or it may not.

*Investigation* tends to be voluntary. Through the attracted sense, and through other senses brought to bear upon the object, Centre inspects and considers.

Investigation as such, is passionless. The mind is receiving the report of the senses. Centre is "finding out" about the object.

An anticipation of Identification may influence this condition.

The period of Investigation is a most important one in the process towards expression. The efficiency, integrity and vehemence of the impulse which shapes the body to expression is in proportion to the concentration and thoroughness of the investigation.

A shock of conviction attends the identification

which results from a complete and satisfying investigation.

*Identification* occurs spontaneously at some point in the process of investigation.

The object is first recognized, or identified in its relation to Centre. Next and almost simultaneously Centre recognizes its own relation to the object.

Centre's recognition of its own relation to the identified object results spontaneously in Readjustment.

*Readjustment.*—Whereas Centre during the process of Investigation was aware only of the object, and wholly unaware of Self, except as an investigating force, Self now finds itself related towards the object in some way involving a reconditioning of itself. Self is no longer "I, investigating" but knows itself as desirous of the object or averse.

Sometimes Readjustment involves all department of the Being, sometimes it concerns only a little of us.

*Impulse.* The conditioned Centre flings out Impulse.

The Condition is the source of the impulse, it is what generates the Impulse. Impulse is the energy which proceeds from the Condition. The impulse is representative of the condition. As out of the orange, orange-juice; out of the lemon, lemon-juice; so from a Centre conditioned to joy, happiness, welcome or hate, springs an impulse of joy, happiness, welcome, or hate,—a power that outpushes through the instrument shaping and moving it to an expression of joy, happiness, welcome or hate.

Impulse is a greater or less force according to the importance and completeness of the readjustment.

It may be strong enough to hurl the entire Body into violent action, or it may serve only to move the tiny muscles influencing the expression of the face.

It may spread through every part of the body, or it may push through a few channels only.

It may be sustained for a period, as a steady outflow from the conditioned Centre, and gradually relieve the condition, or it may be a single outfling which exhausts the condition.

Impulse is *Life at work*. To control and induce the generation of impulse and its use of the Instrument is to control the processes of Living.

The Educator is invited to further study.

In the real-life process no impulse undertakes the animation of an area of the instrument beyond its strength.

*Expression and Form.*—The Body shapes itself automatically in response to Impulse. Whereas the Conditioning of Centre is a kind of reaction to Contact, the Form at Surface is a reaction to the outfling of Impulse.

In the real-life process "I" at Centre is not conscious of the form of Expression.

"I" at Centre is not conscious of the processes by which the Body responds with expression.

"I" at Centre does not concern itself either with process, or resulting Form, nor does it dictate process, or interfere with, engineer, or take note of Form.

Centre readjusting demands expression, the demand is the generating of impulse, impulse outrushes through the Body, and the Body automatically and

by various processes inviting study, responds, and represents Centre by aspect, movement, speech and action. Normally the Instrument operates without arousing Centre to conscious attention. Sickness, injury and the stiffness or elaboration caused by self-consciousness may attract Centre's attention. Misguided educational efforts, and "coaching" methods often deliberately burden Consciousness with responsibility concerning these processes, which should proceed harmoniously as a part of living and in undisturbed obedience to their own laws. Centre may exercise a certain authority over Impulse; impulse may be denied expression, or sent down one channel or another, but the Instrument slips into Form automatically.

So at the Piano, I may choose the key I will strike, I may see to it that the instrument is in tune, its action flexible and responsive, I may even regulate my striking, but the processes between my stroke on the key, and the translation of that act into sound, are in the nature of an automatic response of the instrument to my pressure, these processes are not dictated by me, or in my control.

When Life functions freely and naturally we walk unaware of our feet, and of how they put themselves down, and take themselves up.

We welcome unaware of our aspect, gesture or words, we avoid a blow "instinctively" unaware how, we deliver one and do not dictate the process.

It may be that a desire to profit by complete cooperation of the Instrument may incite us to a period of study of the Body, and deliberate practice and

development of its power to serve us. The educator may invite such study and practice, but the period of practice and development and study over, the *improved service proceeds automatically*, and during its functioning is not involved in relation to consciousness.

When Life functions freely and vigorously Centre is happily unaware of itself, and of the processes by which it is served, and of the form service takes.

Let us review the real life process. Its order of sequence is unchanged no matter what the arousing attack from Environment, and no matter what the form of final response in expression.

First, Contact is established between Centre and Environment through the senses. There follows then, in orderly sequence *Investigation, Identification, Readjustment (reconditioning at Centre)*.—Readjustment causes the release of *impulse*, the Body (the Instrument) is animated thereby, and shaped and moved to the uses of Impulse.

Thus Expression is accomplished, and the Condition at Centre is externalized. The Body, reacting to Impulse, becomes the representation and agent of the condition at Centre. By the aspect and action of the Body (including speech), we may know what kind of impulse animates it, and we may judge of the condition of Centre, from which the Impulse springs.

When Life functions freely and vigorously inducing Life processes unhampered, the processes operate with energy in each period. Contact is close, and followed by Investigation that searches the object

through every available sense, engaging an attention sustained and eager. Identification comes with a shock of conviction, establishing a recognition that carries with it a relief of certainty. Readjustment involves vigorously the whole Being, and the outspringing impulse is powerful, unmixed and efficient. It spreads throughout the channels of expression, causing a vigorous reaction through a flexible and responsive body. Resulting form and action is vigorous, beautiful, and wholly significant and representative of the Centre from which it springs.

The Educator dealing with the Dramatic Instinct, is at work to induce these processes,—and only as he does induce them, vigorous, beautiful and significant of Life at work according to the Laws of Life, does he fulfil his sacred responsibility.

Life is not half functioning when loose contacts indifferently made provoke only a passive attention and when Centre held vaguely aware for a period that lacks the concentration of Investigation, slips away into indifference without accomplishing any real identification, or experiencing any shock of readjustment, or profiting by that augmentation of Life-energy which outflings Impulse.

Careful consideration of the chart and explanation above is urged,—and the Player, and Producer is reminded that the entertainment value of the performance is in proportion to the “naturalness,” “spontaneity,” and vigor of the Player. These qualities result only when his speech and action is an orderly part of Expression, resulting from real-life processes.



## THE BODY AS AN INSTRUMENT OF EXPRESSION.

The Body is the Instrument through which Life lives. It is sacred and beautiful and wonderful. We make it every minute, it makes us.

We are one with it, as the hand is one with the glove, as the rider and horse are one, as the light is one with the sun, and the scent is one with the rose.

As an instrument of expression the Body operates in different Zones of significance.

Across the Chest the "Conscious I" locates itself, names itself "me" and calls all the rest "mine." Here is a chief breath space.

Across the body just below the Chest is the Emotion Zone. Here the "Conscious I" knows itself as feeling; here is the heart, joyous, suffering, desiring.

The Vital Zone is across the body below the heart. Here are gathered organs concerned in the support of physical life, here the "Conscious I" knows itself stirred by elemental forces, and conditioned by many physical processes that tend to act independent of "conscious" direction.

The Mental Zone is the head, here the "Conscious I" knows itself as thinking and controlling.

The face is a chart in little of the whole body, as an Instrument of Expression. The Vital Zone is represented by the lower part of the face. The jaw and chin, and the lower lip. Here fight and power of fight shows and all the hungers cry. The lower lip serves the Heart zone. At the eyes, all impulses leap first. The mind, the heart, the passions, and

spiritual powers all signal from the eyes. Thought marks the brow, and shapes the lips, especially the upper one.

Each Zone has sub-stations in other Zones. The Mental Zone finds expression in the hands, especially the fingers. To the vital and emotional zones belong the palms,—Mental and nervous energies run to the extremities,—head, hands, and feet. Impulses seek expression in that zone of the Body which corresponds to the Condition at Centre. A Centre flinging out Impulses of violence, of fight and passion will be represented by the animation of the Vital Zone, and sub-stations in other Zones.

Other impulses may run to the mental Zone and its sub-stations.

A full-chord Expression tends to fully animate its own zone, and rouse associate sub-stations.

According to the Impulses using it, the Body as an instrument of Life, and of the Expression of Life, is shaped and made, and tends to specialize.

Here is a "stomach man" who trundles his stomach about that his hands may be in reach of dinner, and his ready mouth start it on the way.

Here the "Book man" with overweighted forehead dipping the head, breathing spaces narrowed, vital Stations undeveloped, lips thinned, eyes sharpened, body stooped by desk habits.

So wonderful is the Body that no matter what specializing of Expression we have forced upon it, no matter into what shape we have thus built it, a new Impulse will attack the corresponding zones and sub-stations, and they will *try* to respond. If the Im-

pulse persists, some fleeting response will result. If the Impulse holds and insists, pushes, demands, and sticks, the Body will begin to reshape to meet the requirement. If the Stomach man be thus attacked and coerced by an Impulse that strikes "higher up" the body will begin to scrape off flesh, polish up the eyes, lift the head, recarve the lips, and dig the heart out of the stomach.

Who, then, chooses his contacts, controls his responses and REGULATES HIS IMPULSES, makes his Body. And the Body is the instrument through which his Life functions; it is the picture, representation and agent of himself.

*The Educator dealing with the dramatic instinct, may present contacts and regulate the resulting sequence of life-processes towards Expression.* Thus the Educator deals with the human being in process of Living, and with the Body in its building to express Life, and to be used by Life.

Some Impulses soften the Body, lift it, expand and ennoble it. Others fold the body in on itself, hunch it, and sink the chest, blink the eyes, dry, flatten, crease and pinch.

The Body is a thing of beauty, grace and dignity, when Life functions freely, animating it with ennobling impulses.

The Body is a shame of Civilization when, crippled, starved and outraged, it shrinks, and claws and menaces!

What shall be done! Stir Centre to new Contacts, rouse new responses, stimulate Centre to outfling new Impulses, beneficent, up-building, re-creating. The

## 24 EDUCATIONAL DRAMATICS

Being will awake, and the Body, lift, and shine and vibrate with the glory of new expression.

*The Educator who deals with the dramatic instinct deals with the re-creating power of Life.*

The Educator aware of the relation between Impulse and Form, between the Condition of Centre and the shaping of Surface in expression may operate the wonderful law whereby the Form of the Body, tends to create a corresponding Impulse.

As the rescuer induces artificial respiration in the drowned man, and so stirs Nature to take up the task of breathing, so the educator may guide the outer Form, and thereby start the generation of a required Impulse, which once started will set up the desired re-creating life-processes.

A very different matter this, from the tyranny of the ignorant "coach" who dictates outer Form, dissociated from corresponding Impulse, and tends to paralyze, obstruct and cancel life-processes.

The enlightened Educator may dissipate an Impulse by releasing the Body from the form of its expression.

Don't argue with the angry child,—its brain isn't working. Don't punish, its fight centres are already overcharged,—even an appeal to its "better emotions" may fail, for the emotion field is preempted by anger. Unlock the clenched fists, with a cautious and loving hand, soften the stiffened neck by a circling arm that invites the angry head to a friendly shoulder,—a kiss craftily inserted between the brows will untangle them, a sly finger tracing the little nose from bridge to tip,—a sudden gathering of the

stiffened dear little body into the warmth of an embrace,—and!—try it! I've known children from five to—say fifty—despoiled of an intent to fight, by some such method!

The spirit shapes the Body as does the hand the glove. The body shapes the Spirit as the flagon shapes the Wine.

## CHAPTER IV

### DRAMATIC EXPRESSION

#### SPONTANEOUS PROCESS.

DRAMATIC expression spontaneously results by precisely the laws that induce Real-life expression. The sequence is exactly the same.

In the Real-life process, Contact is supplied by the real environment.

In the dramatic process, the imagination supplies Environment.

Centre accepts the edict of the imagination, the acquiescent senses are converged upon the accepted object, and thereafter the processes are precisely those of real life.

Thus the operation of the Dramatic Instinct releases the Being from the limitation of fact.

Thus functioning through the Dramatic Instinct, the Being exercises independent of the limitation of fact.

In the real-life process, the operating Centre represents the Permanent Self.

In the Dramatic process, the Imagination co-operating with the Dramatic Instinct may establish a Centre especially calculated to deal with the Dramatic Environment.

Such Centre represents a Personality other than

the permanent personality. Self tolerantly stands aside, and allows the Dramatically imposed Personality to draw from all the sources of the Being and to operate through the dramatically imposed Centre. Self is thus vicariously exercised. Many sources of the Being not tapped in real life experience, are made use of by the Dramatic Centre, in its contact with the Dramatic Environment.

Thus the operation of the Dramatic Instinct, may release the Being from the limitation of personality.

Thus functioning through the Dramatic Instinct, the Being may exercise independent of personality.

That form of the imagination which stimulates the functioning of the Dramatic Instinct, and co-operates with its processes, is the *Dramatic Imagination*.

Dramatic Imagination influences environment in its relation to Expression.

It regulates and determines and creates environment to supply contacts independent of the facts of real-life environment.

It influences the Being in its relation to living.

That is, it deals with the Being as a source of universal humanities. It regulates these humanities and throws them into various combinations, creating thus, personalities through which life many function and seek contacts with imagined environment which are denied in real-life environment.

The Dramatic Instinct thus meets the demand of the Being for a fuller activity than it may enjoy, limited by fact environment and permanent personality.

The Dramatic Instinct tends to inspire the Being to unlimited action and expression.

Should the operation of the Dramatic Instinct invade and confuse the field of real-life verities, then injury is done.

If by any abnormal or hysteric process the real personality is led to believe in the dramatic environment, illusion results, Centre is victimized, and the Being misused. The Instrument may be hurled into unregulated expression based on such misrepresentation.

Should the Permanent personality, under the stimulus of a misguided or abnormally influenced Dramatic Instinct, lose hold on its identity and confuse itself with the Dramatic Personality, the verities of Life are attacked, and the Educator is warned that the field of illusion and insanity is entered.

The Player's personality is perhaps thus only transiently unseated, the Hysteric's personality is invaded by violence and confusion, the maniac's personality is permanently unseated. The misguided Dramatic Teacher who, seeking "dramatic effect" lashes the Player to an acceptance of the dramatic Environment as real, and thus precipitates him *in his own person* to life-processes of response and expression sequent to this illusion, is inviting hysterics, and tampering with the sanctities of Personality. The enlightened teacher co-operates with the dramatic Imagination, establishes the Dramatic Personality, and invoking the Dramatic Instinct brings that Personality into contact with the Dramatic Environment,



inducing life-processes, which exercise the Player's qualities in new combinations, while his own personality, acquiescent and *serene*, remains passive without loss of authority or self-recognition.

The Educator is earnestly invited to further investigation.

INDUCED PROCESS.

The processes of the Dramatic Instinct may be induced and regulated to Educational Purpose.

Induced Dramatic Expression is educational only as it conforms to the laws of spontaneous Dramatic Expression, thus stimulating real-life processes, and regulating the functioning of the entire Being to educational profit and the purposes of life and citizenship.

Sluggish centres may be stirred to Contact with Environment. The senses may be practiced, developed, regulated.

The Body as an instrument of expression may be rendered vigorous, beautiful and efficient.

Contacts missed in real-life Environment, may be supplied in selected dramatic Environment, and qualities may be thus stimulated by required exercise that they may re-act upon real-life Environment.

Complications of life and citizenship may be tried out experimentally to the end that the Being and Personality may meet efficiently, fearlessly and nobly the demands of real life.

Many matters of school routine may be brought into the lives of pupils as personal experiences sought

## 30 EDUCATIONAL DRAMATICS

by desire, and acted upon by the whole being, not merely thrust into the mind, or drudged into the body.

Ignorant, careless, or irresponsible inducing of dramatic processes works injury in every way.

The horrors of self-consciousness, or zest for self-exhibition may result. Disassociation in some form must occur,—hysterics are invited.

An audience influenced by personal interest in the players, and ignorant of the fact that *right preparation results always in performance at entertainment value*, may forgive stiffness, effort and dullness in an amateur exhibition, and even find it interesting, but the injury involved to the Player, may not be overlooked or forgiven by any enlightened educator.

An expert "professional Coach" may produce with "amateurs," an exhibition at satisfactory dramatic standard, but the measure of educational profit in dramatic work is not the entertainment value of the performance to the audience, it is the educational value of preparation to the Player.

## CHAPTER V

### EXAMPLES OF THE EDUCATIONAL USE OF THE DRAMATIC INSTINCT

#### “STORY PLAYING.”

IN 1908 New York City decided to close by law all Sunday entertainments.

For some years, performances under my dramatic direction had packed the Theatre at the Educational Alliance each Sunday afternoon with children. “Snow-white,” “Little Lord Fauntleroy,” “Prince and Pauper,” had been “educating both sides of the footlights,” and the principles involved in the use of the Dramatic Instinct for the development of the Player as a human Being had been unfolding to me in the processes of preparing these plays to meet educational requirement, and in the training of the children and young people for their presentation.

New York succeeded only in closing the law-abiding little Educational Theatre at the Alliance.

Story-Playing was an emergency device to meet the need of substituting some form of entertainment which should be within the law and yet satisfy the clamoring children who stormed the closed doors of their Theatre.

Years before, I had made certain use, for children, of the story of “Cicily and the Bears.” At that time, I had not realized the forces with which I dealt,

but the plan made later, under pressure of hurry and necessity for the preparation and carrying out of Public Story-Playing at the "Children's Educational Theatre" in 1908, was founded on the rock of principles which by then had become clear to me, and the results were astounding.

Results I am sure would be finer, and more far-reaching, were Story-Playing made a part of orderly development of the Dramatic Instinct, and introduced in sequence with "Supposes," but the general method of Preparation at the Alliance, may be here recalled to stimulate further use.

I read the story to children gathered in a classroom, free to come and go as they pleased.

It is a variant of the Cinderella story.

"Doing" was then proposed, and ways and means discussed.

Previous study had familiarized me with the possibilities of the material, but discussion with the children was genuine, and thereby I was enlightened by their better wisdom.

We referred constantly to the printed text, sifting its values. I can give here but a beggarly suggestive outline of this most interesting period of development.

Questions urged close consideration of the text. Public opinion ruled, the noisy majority being held in check by frequent reference to the minority's point of view. We thought only of how to tell the story by "doing," so that any one seeing and hearing us, would know the story much more clearly than if he had read it.

Interest in the desire to tell, purged all instinct of self-exhibition.

“Good! Let’s begin with the Market-Place! And the crowd is there as the story says. What will the crowd be doing? Buying and selling, and walking about and gossiping as crowds *always* do anywhere! Yes! We can have chairs about, to be the shops, and Cicily will be in the crowd of course, shabby and shy, because she is poor, and no one notices her. Oh, *no!* Not unhappy, because she is a merry creature even if she *is* poor! Barefoot? I s’pose so! Rags? Oh,—let’s plan the whole story first and what they *do*, and then think about clothes and other things, or we *never* shall be through and doing it!

“*Now* what happens! The Bellman’s bell can sound outside the Square just as in the story, and we can hear him calling ‘Oh, Ye’s! Oh, Ye’s!’ and the bell *really* ringing. *Then* what will happen! The Bellman will march in, yes! Ringing and calling, and ‘all the people of the place will come running’ as the story says! What a *lot* more fun in will be to be *doing* it than just hearing about it. Oh, yes! of *course*, they chatter at him. The story does not say *that*, but any one would know it. Will Cicily want to hear too? She is just as interested as anybody, though I suppose she will not *push!* How can *any* body hear the Bellman if *every* body is chattering! Of course, that’s what the bell is for, and anyhow, if they *want* to hear, they will listen, won’t they, and they do want to hear, or they would not have run to him.

“What does the Bellman say! The story only tells a little of it. That’s because the story must rhyme, and cannot be too long. But we can let the Bellman talk as a real Bellman would. I don’t know *how* he would talk! I never heard one. Didn’t anybody ever hear one? Let’s think it out. Would he talk in rhyme? You needn’t all laugh, the *story* is rhyme. Of course that’s only telling about it, and we are going to do it. Nobody talks rhyme,—really. His voice would be loud and strong. Yes! The story says so. But you see we know it anyhow. He wouldn’t be elected to be a Bellman if nobody could hear him.

“He probably feels very proud when all the people stop what they are doing, and run to listen to him. I can see him with his chest up! The story tells about his clothes, so we needn’t think *that* out. We can pretend the golden lace, and anyhow, if he looks proud enough it will take the place of lace. When he has finished telling the people, what does he do!—To be sure!—He starts for some other Square ringing his bell. All the people who have heard him go off to dress. The story says so. Oh, no, it doesn’t!—Only the *women*. What shall the boys do! Let’s make it a real party, and have boys, too. We need not do exactly what the story says unless we want to. We can’t leave the boys out of all the fun!

“The women must buy new ribbons, as the story says—and the clock must strike two. *How* shall we have a clock!—Let’s think of that afterwards! Good! Someone can strike on the radiator two times,

like a clock. Then they can all dash off to dress when they hear the clock. Cicily does not go, for she has only one dress and that's on her. She can stay in the Square all alone, and tell things, as she does in the story about wanting to go, and her shoes being pieced.—Oh! *That* shows she *isn't* barefoot!

“Then the clock strikes *three*.—(Yes, there'll ha'ffto be someone to be the clock, and strike the radiator, but between times he can be a person going to the party.) And all the people dressed up come marching along 'in a row' as the story says. (They can pretend the dressing up.) They can all march proudly through the Square to show they are going to the Castle. And Cicily can be so pleased to see it all, and afraid to join them, but she can follow after.—Music! There *must* be music! It says so. 'But she heard the band and to see the show.' We can pretend with something, or some of us can just beat our hands together, and sing 'tum-te-tum' to keep step to!

“Yes, Jimmy! bring pot-covers for next time!

“*Where* can they go to the Castle!! *Goodness!* Where can the Castle *be!* We have just this one room. Could we have a row of chairs along the back, and pretend it's another part of the City behind the chairs! And the row of people, with Cicily following, and, the 'Tum-te-tum' people going first, can march around behind the chairs, and come to here again, only it will be the Castle now, instead of the Square. There ought to be a *Gate!* The story says so! Let's just pretend there *is* a gate. The Gate-man can stand there, and all the people go by the

Gateman, and that shows they're in the Castle. Then what happens. Look at the *book* someone! Oh, he stops Cicily!

“He says ‘Miss Shaggy-Pate’ at her. What do you suppose *she* says.—The Story doesn't tell, but of course, she says *something*.—Do you suppose Sir Nicholas is right there in the Hall when the people come in, or does he march in, grand and noble, after the party is begun! When Cicily first gets in, nobody sees her! Perhaps she sort of hides. But let us not have her unhappy. She is so delighted to be *in* and seeing all the dresses and hearing the music, that she has no time to be unhappy. Now let there be music and a great shouting outside, and let Sir Nicholas come in *very* grand and handsome, with servants walking in front.

“And he must have a dais. The story says so, ‘raised on a dais.’ What's a dais! Does *no* one know what a dais is!—Maybe it's a throne. He ought to have a throne anyhow! Someone must look in the dictionary and find out what a dais is. *Always* you must look in the dictionary to find out when you don't know what something is. That's *very* important. But let's pretend now, that it's a throne. We could use the table. That would be high, and when you got to it, you could give a little hop up, and when you had hopped up, you could be Sir Nicholas again, because of course, *he* wouldn't have hopped!

“Yes, Yes, Yes! There can be music *all* the time, and all the people can holler when he comes in! Don't everyone talk at once for I *cannot* hear, and



we *must* hurry, or we shall *never* come to doing it, and the *whole* fun is doing it! Does Sir Nicholas say anything? Look in the book. The book doesn't *say* he says anything, but that's probably because it's poetry, and has so many things to tell. The book probably supposes we would *know* he would have to say something to all the people he had invited to his own party. So we can let him say *whatever* he wants to that is pleasant and polite. Being so noble a person, he would of course, be pleasant and polite.

"There should be a table, because the book says they were invited to a feast.—The servants can arrange chairs as if there were a table,—and all this time, Cicily has been thinking how beautiful Sir Nicholas is. She can be telling about it while they are fixing the table. (*No*—we cannot have the table for the table, because it's being the dais.) The book doesn't say what Cicily says. Never mind, she will know, and she can say whatever she chooses. Then her heart begins to feel strange, and she hides behind the curtain and cries. We can use the coat that hangs by the wall. *Now* what happens! They hear her cry. And say 'turn her out.' And let's have the Gateman come to do it. *Then* there is 'the double *roar*.' That is the bears outside. Somebody must be all ready to roar! Yes, yes, everyone shall have a chance to roar! The people forget about Cicily, and are dreadfully frightened. Probably Sir Nicholas just smiles to himself because he knows all about it.

"Now the bears! Some of the boys must be two bears! Yes, yes, we will do it *over* and over, so

*everyone* that wants to, can be bears. 'In come the bears on their hinder legs.' It says so. Everyone will scream,—and rush around, and 'hide underneath the table.' (If there *isn't* a table, they can do it *just* the same.) Sir Nicholas tells them, 'Order, ladies!' But they *don't*. He can tell them anything else he wants to, only he doesn't have to talk rhyme, as the story does, and of course, he *must* be polite. Oh, yes! He could stand on the table,—that would look beautiful, and he could *easily* hop down when he got through. (We needn't notice the hop.)

"Let's have the bears march around the room. Scaring everyone. They must think the people *very* foolish, because they are tame bears, and accustomed to proper manners. When they come to Cicily—oh, look in the book,—

"Because her hair hung wild and free,  
The bears looked hard at Cicily.  
'Related to us, Miss, you must be.'"

Do you suppose they *really* talk!—or just *grunt*. Yes, yes! That way! As if they were grunting, but knew perfectly well what they meant. And Cicily gets the cherries! *Never* mind about what we can have,—she can just hold her hands out for it! She is *very* polite! Of *course*, she is frightened. That's what makes it so brave to be polite.

"Do the bears take the plates? Probably, being tame bears, and in such a *nice* family, they *always* eat off of plates!

“Sir Hildebrand,—that’s his other name, hops down off the table, and ‘strodes up to see.’ And he says who is it, and how pleased he is, and *anything* else he wants to, though the book hardly has him say anything.

“And he takes her by the hand,—oh, how shy she must be, and proud, and happy. Because—you remember,—she loved him very much. *That* was why she went behind the coat and cried. And he says he’s going to marry her. ‘This is the bride for me.’ That is *certainly* a very nice way to say it, though he probably says more too. The story says the ladies are vexed. But probably they do not stay vexed. Being a party, it would not be polite to. And he dances with her. *Can* she dance!—Of *course*, she can dance! Being poor does not keep one from dancing! ‘And danced with her a saraband!’ I *never* saw anyone dancing a saraband. It must be beautiful! And she turns round and round, while he holds her hand, because it says how her hair ‘swung and swirled.’

“Then Sir Nicholas kissed her! And he was probably very stately about *that*, because, *always*, in those days, the Kings and Noble People, kissed their bride to show *everyone* how much they cared. Of course, the people shout and are glad of the grand wedding that’s going to be. And Sir Nicholas leads Cicily to the dais. (She’ll just *haff* to *hop* up too, and he will hop beside her.)—And that’s the end of the story.—But we can’t have them left sitting there on the table for the rest of their lives.—Let’s let them *all* march off. With Sir Nicholas and Cicily

first—no! The Bears first.—Or shall they be *last*. Let's find out which we'd rather, when we *do* it.—And *that* can be the end. Of course, he couldn't marry her at once, without her hair combed. But we can know that the wedding is going to *be*,—and——”

If I shall have suggested the eager chatter, the crowding suggestions, the happy task of regulating, the merry give and take, the purpose of the above will have been served. I hope only to help you catch the spirit of the method.

Perhaps only a little at a time may be planned, and that little “done” at once. Stop frequently to discuss not how things are done, but why,—not what is said, but what they want to say. Anticipated difficulties melt away, the children swing into beautiful, eager freedom of movement, words pour forth. Mistakes correct themselves. The verities inherent in the situation regulate the working out. Present always the highest and sweetest motives. The children will always respond, with beauty and verity.

The Sunday afternoon of our experiment found us very anxious. Would the intrushing audience find our story-playing a satisfactory substitute for their usual entertainment.

Miss Jessie McKinley, one of our most charming and capable class-members told the story, with happy gaiety, explaining that it would thereafter be “done,” first by children who had practiced it some, and then that the children in the audience might come up and do it.

The story played with gusto! The audience was

breathless. No scenery, no costumes! Triumphantly the law proved itself. A performance that fully profits the player, never fails to interest the audience.

Thereafter, the stage, across which no curtain was drawn, was put at the disposal of the Audience children. Cast after cast, assigned hap-hazard, mounted the platform, and "did" the story with the greatest ease, unction, and delight. The verities of the situation regulated speech and movement. Real-life processes resulted, and a corresponding dramatic illusion invested the whole. No two casts played alike. A "Bear" of one cast was "Sir Hildebrand" of another. "Cicilies" having played, joined the "crowd" of other casts.

The situation took ampler working out each time. The Bellman became more and more noble. The ladies haughtier. Cicily danced as I'll warrant the little player had never felt like dancing in real life.

Story-playing was made the feature of Sundays for several weeks,—Miss McKinley in charge. Various stories were used, and always she went on with a plan of "working out" over which I spent patient preparatory effort with her. The first cast always developed the situation without any drudgery of rehearsal. The audience casts always seized upon the work with no preparation at all, beyond hearing the story and seeing it done by the first cast.

Great the profit! There is no isolation of audience from players. The spirit of exhibition cannot develop under conditions that so urge spontaneous expression. Ideals take shape. Vocabulary is purified, speech sweetened, voices modulated, manners

influenced, and the children profit by hours of happy activity and association in a common interest.

It is not easy to find play-stories, nor easy to plan their working out. *Cicily and the Bears* is a fine model.

Some day I shall make a book of them to help you out.

Stories involving crowds are best. Continuous action in one place must be possible. Motives must be simple and powerful, and easily in the field of the child's existing state of development. Animal stories may be used. Certain Robin Hood ballads serve.

Played stories are largely independent of accessories. Dramatic illusion triumphs over fact, as gallantly as when the instinct is at work in a child's free and spontaneous play.

## SUPPOSES

### AND OTHER EARLY USES OF THE DRAMATIC INSTINCT

When the mother coaxes a smile with greedy and loving finger at the corners of the stolid baby-mouth, the earliest appeal is made to the Dramatic Instinct. The law she wots not of is invoked, whereby environment taps and rouses the spirit to interest and response. That precious, stolid bunch-of-baby has made, as yet, no inner test of life. Feeling is based on knowing, so the little mind is incapable yet of even rudimentary "Identification," but its mystery is to be unlocked by Love and Joy, and its Instrument is ready to respond accordingly.

So when Love's finger taps at those little smile-muscles, up flickers the answering smile, and the second great law of which Mama wots not, springs to service. "Outer form tends to stir Centre to the generation of corresponding impulse," so inside the precious stolid bunch, something towards smile-condition happens, and Life begins.

You *see* why babies die in droves in Institutions. When the wee thing wakes up a bit inside, Love,—another name for Mother Craft,—a-quiver with welcome, coaxes and gurgles and huggles, smiles and nods, making shrill, sweet summons. The precious Stolidity melts, the out-flung life lines are caught at, gurgles and smiles and tentative noddles and huggles come and life goes on. You *see* why babies die in droves in Institutions.

So, at the beginning, expression derives from a form of "shock contact," and is an automatic response of the Instrument to outer attack before the mind has investigated, or decided. Before it *can*. You see, a rudimentary form of Imitation is also involved, for the dear Stolidity presently spontaneously puts forth a smile, or a gurgle, without knowing why. (Don't tell Mama that—none of us believes it.) The profit of the putting forth is, that it leads to knowing why. Thus, you may take instruction as to the early function of Imitation, and so avoid its mis-use later, when you are trying to make a sweet Stolidity do Juliet, or,—Macbeth.

So Mother Craft and the Dramatic Instinct work first at close quarters. Snuggled in the arms, little Stolidity comes alive under rhythm, and rocking,

crooning and foolish goo-talk. Later, not far beyond the reach of circling arms, come nursery rhymes, and those historic reiterations of rune and cadence, the sweet mystery of which is yet to be out-plucked by science.

Follows (remember periods over-lap and inter-play; Nature forever smudges an artist thumb along lines of demarkation) the Story-telling time, while little Stolidity in early period of absorption, is sopping up life.

The function of the Story is to quiet the body and set the mind alive in the field of imagination. When the story soaks in far enough, and, as the child matures, the Dramatic Instinct wakes more fully the desire to "be and do" sprouts. The child restlessly wants to "act out" with his own instrument the impulses which he "catches" from the story.

Story-playing, as already outlined, offers a transition from the receptive and quiet story-period to the "doing and being" period. A portion of the story may be "done" in the midst of the telling, or dramatic expression may find material in "Supposes."

Suppose Peter (choose a name not included in your group) is *very* bad, and sneaks into the pantry and sticks his finger in the jam jar, and has it partly licked off, when, *in* the salad bowl, he sees, down in the bottom, a poor little mouse that got caught in and could not get out, because of the slippery sides. And he rushes to his mother, hollering about the mouse, and *she sees his finger*



*all jam!* and . . . let's *do* it! Who will be Peter and who will be Mother?

Of simplest material, you see, a "Suppose" is made, and a little experience develops expertness. Also, the children will help you.

Never carry the situation to conclusion. The above "Suppose" does not tell what Mother thinks and does. Part of the fun is spontaneous development of climax. Avoid dialoging the situation as you tell it.

In this early use of the Dramatic Instinct, speech crystallizes spontaneously, as part of expression. This "spontaneous speech," or "no text" period precedes the more complex and artificial "text" demands, which culminate in the Play, and the Production.

Here's another "Suppose." Bob has been kept in. He is mad and miserable, and is sure his sister, Katie, told on him. In comes Katie to get something Teacher told her to, and Bob tells her what he thinks about her, and . . . let's do it.

I promise you surprise and delight in the varied developments of the relation of Bob and Katie. You notice the "Suppose" does not indicate Katie's guilt, or otherwise, nor how she responds to Bob's attack.

Climaxes will occur in bewildering variety. Sometimes the entirely unprovided for "Teacher" materializes to help on the finish. You, yourself, will guess what humanity lessons may be conveyed. Manners, English, morals, and so on. All incidental to

the primary function of Educational Dramatics, the development of life processes in the individual.

An advance towards Text Work provides dialogue along with the story, and gives a variant of the "Suppose," as, for instance,—

It is in the street car, or at the circus, or *some-where* like that, and Jimmy's mother is one side of him, and a lady he does not know comes in and sits on the other side of him, and this is what happened. (Now write the dialogue on the black-board.)

Jimmy. Ma.

Mother. Sh!

Jimmy. Ma! Ma!

Mother. Sh! Sh!

Jimmy. I want my chock-ky-lick!

Mother. Sh! You et-It.

Jimmy. I did-dun. I did-dun!

Mother. Sh! You did.

Jimmy. I did-dun neither, the Lady got-tut!

Mother. Sh! I say.

Lady. I have not your chocolate, little boy.

Jimmy. S'haz! S'haz! She sittun non nit!

Conduct analysis to the boiling point. You will meet a delighted willingness to accept the above imposed Text-form. Observe that climax is not indicated. The Lady (who will surely be costumed "all in white" by popular edict) will complete the tragedy, I promise you, in thrilling fashion.

The above hints at the riches of early Dramatic

Instinct activity, must here suffice. You already guess that "Supposes" may develop into little scenes, or even "one acts," and thus move towards the Play Period. They afford Dramatic activity for Players from childhood into maturity, and their use overlaps the time of Stories and Kindergartens at one end, and of Drama at the other end.

## CHAPTER VI

### PUBLIC PERFORMANCES

THESE are a legitimate phase of educational dramatic work, especially for Players beyond the school period. As an expression of organization spirit, Club, School, Neighborhood or University, nothing is finer than the coming together of members in a performance just for the love of it, or to "raise money" for some good cause.

Such a performance organized in business fashion and involving a money and artistic responsibility is a fine influence. A very different matter this from the use of children or young people in School period in any permanent responsibility towards Public Performances. The one is wholly to the advantage of the Players. The other, for many reasons made clear to me in my experience at the "Children's Educational Theatre," is a mistake, and a menace to the welfare of the children, even under the best training and most careful organizing. The principles behind the dramatic side of a Public Performance are exactly those behind the simplest form of educational Dramatic work.

In steady view must be kept the following principles:

EDUCATIONAL PROFIT TO THE PLAYER IS THE FIRST CONSIDERATION IN ALL DEPARTMENTS OF PRODUCTION.

DRAMATIC ILLUSION MUST BE SECURED FOR THE PERFORMANCE WITHOUT SACRIFICING THE EDUCATIONAL PROFIT OF THE PLAYER.

Besides the cast, a staff is required. The demands of the most elaborate production within reasonable scope of Educational work, as "As You Like It," "Tempest," "Ingomar," or any fairly "busy" three- or four-act play, can be met by the following staff:

*Dramatic Director.*—The Educational Director in general charge, whose decisions are final, and who is at once responsible for the educational and the dramatic values of the production.

*Business Manager.*—In charge of the business values of the production, carrying all business responsibilities towards the Public and towards the organization; controls expenses for the production. (House, advertising, printing, transportation, costumes, scenery, properties, make-up, etc., etc.) Controls all money, the outgo for expenses, and the intake. His should be the ticket-selling policy, and all business concerned with the entire enterprise. Consultation is imperative between the organization, the stage department and him, but decision based on such consultation should be his, and the carrying out of the approved policy should be left to him.

It is understood that the Business Manager's chief concern, and his responsibility is the Business and Entertainment value of the production.

His judgment must then be a factor in decisions concerning the program.

*Stage Director.*—In immediate charge of the mechanical part of the production. Sets, lights, effects, properties, music, make-up, and all the regulations of the stage department. In full charge of the running of the play, beginning with its production. (The first performance.) Responsible for the correct making of the prompt-book for use in the wings during performance; for the making of charts of direction or "plots," as they are called; for the instruction of the stage staff; for plans of sets and other dimensions necessary for the instruction of those concerned for the supply of scenery; responsible for the order and discipline of the stage itself at all times and in all departments. During production, the Stage Director should be in absolute and unquestioned control. He is directly responsible to the Dramatic Director. Should be able unassisted to conduct a revival of the play.

The Dramatic Director may carry the responsibilities of this office.

The Stage Director should also be able at any time to conduct rehearsal from the book.

*Stage Manager.*—Directly responsible to Stage Director during performance and to Dramatic Director during rehearsal. Familiar, at all periods of its development, with the progress of the play. Responsible for making and keeping rehearsal book. During rehearsals records all developments concerning the mechanical (stage) department of the play. Able at any time to conduct rehearsal from the book

or to take charge of a production of the play. Efficient to make announcements to the audience. During performance is especially responsible for the work of the cast, the giving of signals for effects, music, curtains, dressing-room calls, etc., etc.

Duties of Stage Manager may be carried by Stage Director.

*Prompter.*—Holds book during rehearsal and prompts; holds book during performance and prompts; except in emergency, should not be diverted from this function. Must be absolutely familiar with text of prompt-book, and with acting requirements. (Pauses in speech and in action.) Expertly familiar with the relation of all cues (music, effects, etc., to speech and action). Is under the immediate instruction of the Stage Manager whose duties he should be able to share or take in emergency at the shortest notice; should be able to play a part or make announcements. A busy and responsible position, supplying excellent training in self-control, alertness, decision and general efficiency. Should assist Stage Director in making of plots for Stage department, and keep record of attendance and promptness, and have charge of manuscripts.

*Property Master.*—In charge of all articles (properties) used during play. May, under direction, purchase or make them. He is in charge of their distribution for use at rehearsals and performances.

*Wardrobe Mistress.*—In charge of all costume matters, and in control of the Ladies' Dressing Room. Should be able to make and mend. A position giving valuable training. May need an assistant to serve

as dresser for the Ladies, and a man to serve in the Men's Dressing Room.

There will be needed for large productions a man in charge of a force of scene shifters for the management of "sets." These matters are all simplified in the usual Educational production. When an equipped hall or Theatre is engaged stage force is usually supplied.

*Electrician.*—In charge of all lighting. Must have professional knowledge. Is included in the stage force of any theatre.

*Call Boy.*—Summons Players in time for entrance on the Stage. Calls are indicated on the book, by number. The Call-boy carries a "Plot" whereon the Calls are indicated by number. His place, except when running to make a call, is at the shoulder of the Prompter, from whom he gets the number of the call to make, his "Plot" supplies further detail.

Certain Plays require assistants in charge of "effects," rain, wind, "hoofs," etc., etc. Signals for these are indicated in the Book, a "runner" may be required to stand at the shoulder of the Prompter, and attend to such signal, take emergency messages, and if necessary hold the book at intervals.

Players not eligible for cast work should be assigned Staff duties. Players may profitably alternate Cast and Staff service.

To Staff members attaches an official dignity, which should receive due recognition. The authority of each in his department must be unquestioned, and supported by the Director. Qualities of Self-control, initiative, emergency quickness, discipline, general



efficiency, and co-operation and competition are all called on.

An adequate and competent Staff is required for any production. Staff Members are brought into a specially valuable relation to the Director and to the Cast. They should be noted on the program, and the dignity of their service to the production maintained.

From first rehearsal, to final performance a formality and dignity attaches to the Stage.

A rehearsal book, and a prompt book are required. A production book may be needed.

*Rehearsal Book.*—Text, typed or printed should be pasted on heavy paper, the leaves flexible, and loosely fastened together. Allow very wide margins, and generous spacing. Use only one side of the paper.

As action develops indicate in pencil. As cues are established indicate. Establish Impulse cues (those cues at which the thought or feeling that will lead to speech, starts).

Developments concerning costume, and properties, music and other Production matters, must be indicated.

The Rehearsal book represents the development of the Play at any given moment.

Production Cues (for Music, thunder, etc.) are herein established. The Rehearsal book is used with great freedom. Therein changes necessary in the text, cuts, and amplifications are set down. It must be Absolute Authority always. Trust neither your own memory nor that of any one. Work is needed on it after each rehearsal that it may be kept clear and

legible. Rehearsal book must be made at each revival of a play, because action develops differently with each time of developing the Play.

*Prompt Book.*—Is built on the Rehearsal book.

It indicates the text, and cues for entrance and exit, and important moves, directly essential to the working out of the Play.

Cues for calls, and effects, curtains, etc.

Must be Very "Open" and easily followed, and clear.

During Rehearsals the Prompt Book develops the absolute correctness and simplicity necessary for performance-use.

A chart of each set, and copy of each "call-plot" is included.

The properties required for each scene, etc.

*Parts.*—The Entire Text concerning the Player of a part should be cut out, and pasted on wide-margined pages. All that concerns the Player should be penciled by him as rehearsals develop.

For production he should prepare a copy of his Part, clear, and easily read, indicating only the essential moves, and cues.

An Emergency Prompt Book, and an Emergency set of Parts should be within reach at every performance of an elaborate Production.

In case a Part must be taken at emergency notice, by a Player wholly unprepared, he is safer to read the Part from the Emergency Prompt Book, than to try to do so from a Part, which gives only the cues, for speaking.

## CHAPTER VII

### REHEARSALS

THE Director must direct. Players may not at Rehearsal take the scenes into their authority. The Director's decisions in all Matters must be final. But that Director is at fault whose decisions are not in accordance with principles demanding the willing sanction of all concerned.

Players are cast where they will most fully sustain the dramatic illusion of the play for the audience and to their own Educational profit.

The loving understanding of the Play induced by the preparatory analytical study herein explained (The Player and the Part. Chap. VIII) will lead the Players to cheerfully set aside personal ambitions and prejudice, that the Play may be cast to the full strength of the organization.

The Cast will at all times be kept in control, through their devotion to the integrity and high standing of the Performance. In this spirit changes in Cast are sanctioned by the understanding and acquiescence of the Player, and though ambition may be shattered, and physical limitations seem cruel, yet "for the good of the Play" is a banner that to the very finish floats in a breeze of popular approval, even though competition is keen, and justice inviolable to the edge of severity.

A glow of loyalty stirs every heart, making self-sacrifice a privilege, glorious in proportion to the profit of the Cause.

Whatever the scale of Production the Player must develop from the first rehearsal through his final performance.

He must come constantly into new Contacts and respond through a steadily widening range of Being. At no time may you make him a victim of reiterative drudgery.

When "Form" crystallizes, stopping inner growth, Education stops. Develop members of the Cast evenly. The "give and take" between slow and quick Players is good for each. Respectful love for a Player's "best" is engendered, no matter what the inherent dramatic value of that "best." The sluggish Centres of the "slow" are quickened by contact with the eager responsiveness of the more alert.

But do not permit the slow to check the quick, or to bring upon them the necessity of repetition that dulls impulse.

Protect the dull from "crowding," and confusion, and from the chill that falls on Impulse when processes are obstructed by discouragement.

Conduct individual work as may be required.

"Talent" is not the measure of a Player's value.

You are not dealing with "talent" but with that dramatic instinct which unspecialized into talent, is the cry in each Being to find outlet in expression.

Keep your play at a level. Guard against over elaboration of the First act, and hurry of the Last.

Keep the "small Parts" level in growth with the

“big Parts.” The Play itself develops the Big Parts, individual work is often necessary to vitalize the “Whole Man” of the Part developed only slightly by the complications of the Play.

See to it that each Player concerned in a scene is kept animated by progressive impulses relating him to the situation.

Do not too long rehearse without using accessories, and bringing action to completeness. The “lamp” you have too long allowed your Player to “imagine” and to pretend to light, may present complications in reality, that will jar him out of his Characterization, into self-consciousness. The “pretended” fight, the incomplete “embrace” may become rehearsal habit, and appear at performance. Being “told” and “understanding” is not the same as “doing.” Rehearsal is “doing” to induce “living” processes. This whether the Production is a “big public one” or a private, Class-room affair.

Settle early, matters of pronunciation and sense-reading, that your Player be not nagged during the period of creative growth.

Distribute your rehearsal time to the different acts, that the Play may be kept at level. Make a rough chart covering the actual time at your disposal.

The First act usually takes twice the time of the Second, the Second twice as long as the Third. Characterizations must become established in the First act, as well as the action of the Play. Vitality for growth must develop in the Second act. The Third act tends to “make itself.” So don’t attempt to bring the First act to “finish” before passing on. Rather let the

action remain "sketchy," while Characterization takes root.

The time required by the Last act, will be needed for general work on the whole play, for the rushing through of sequences of events, for the speeding up of climaxes and for the finer discrimination of personal responses.

Date three dress rehearsals.

The final one two days before performance. The second dress-rehearsal two days or three before the last, and the first dress rehearsal a week or more before the second. As a rule leave room for an emergency "dress." As many dress rehearsals as there are acts, and one more is a safe rule.

Begin scenery and property rehearsals independent of the Cast, about two weeks before production.

At an early date begin the use of substitute properties, and sets indicating entrances and exits, and other features related to the action. As stairs, windows to be opened, kettles to boil, etc.

The completed set and stage equipment, having been developed and rehearsed apart from the cast, should meet the cast as a surprise and delight at say the second dress rehearsal, creating for them a stimulating illusion of reality. Players must not be delayed, confused and fretted by contact with scenery delays and incompleteness.

Make out your chart with greatest care, and stick to it though the heavens fall! Hang a copy conspicuously. It sets a pace for work. Let there be plenty of unassigned spaces into which to put emergency and individual work. Bargain secretly with

yourself the date at which you will accept the standard of production as settled. Beyond that date make no attempt to improve the play except by reiteration that eases strain, and to make it "easy" as it is.

Take Music-rehearsals without Cast to establish cues. Beware of using your Players to help the Stage Department.

Rehearse the "lights" and "effects" by themselves, and along with the Production rehearsals, have them "easy" before they are risked with the Players.

These various "calls" date clearly, and keep them relentlessly in view, that each may realize his relation to the whole, and feel himself now singly responsible, now an unconsidered trifle in a Splendid Whole.

A generous yard square sheet of paper may hang by the chart, thereon pencil boldly things to be remembered, details to be "made up." Let your cast realize the complexity of a production's organism. Cross off events as they happen. Cipher them as they "don't." Ciphers are spurs.

*Sequence.*—(Methods must be flexible to occasion, this plan may serve as general suggestion.) After preliminary analysis of the whole play, and consultation deciding the scale of production, and the Production Department's duties, take a reading rehearsal of the whole play. Establish general give and take between characters, and an outline of necessary action.

*Walking Rehearsal of the Whole Play.*—The Cast on their feet, book in hand, exits, and entrances being indicated by substitute set (chairs will do), and furnishings influencing action being substituted. Es-

establish necessary moves, and the position of characters in relation to each other.

Allow a *Study Interval*, and use it yourself by supervision of property lists, Costume plans, and Stage Department detail.

Call the First act without books, and go easily through it to "fix" the work of the first rehearsal. Develop responses, and seek out impulse cues.

Now Second act with books, recalling the work of the first rehearsal, and associating speech and action, and relating the events of the act to the Causes built in the First act.

Allow a study period.

Push at shoes, and hats, and other costume accessories, talk over make-up, and wigs.

Rehearse the Second act without books, developing responses, put through the First act and the Second in sequence, and follow by a walking rehearsal of the Third act.

All this you may not be able to do at one session, but in this period you should try to bring the Third act into sequence with the other two, that a sense of the Thread of Development may hold the players.

Assign special work to level up the Second and First acts, and allow a study period. Attend you to progress in the Stage Department, and to the building of the books.

Call the Third act without Books, relate its events closely to the causes started in the other acts.

Go through the whole play, as much as possible without interruption, take notes, and after each act discuss the points involved.



During a study interval try on some of the costumes. And perhaps read the play with the Production Department that cues may be certified. Now start with the First act again, and work through the play, raising its standard, keeping it level, and bringing up sagging Players, and places by individual work.

A specially helpful form of individual work is the taking of one character straight through the play, scene by scene, in the sequence of that one Part's action. This is a quick way to develop small parts, and the relation of characters to each other.

Now the three acts with accessories, allowing the use of hats, and trains, swords and other bothersome costume details.

Lights and effects may be added. Such a rehearsal tends to take the minds of the Players off themselves, and prevent too early absorption in the Part.

Now push into crispness exits and entrances and climaxes straight through the Play, and take odd scenes to whip them up into expertness.

About now the first Dress Rehearsal. Call for everything, and be perfectly content with what you get. Let the Cast feel that the Mechanics of the Play are the important matter, and encourage them to take lines and action lightly, relating them to the play as a whole, and releasing them from the sense of individual responsibility. No interruptions. Encourage the Players to feel that they are testing the sets and costumes, and not at all being themselves tested.

At this rehearsal you should be able to decide on

the standard possible for Production. Give up unreasonable ambitions, and face in a fury of determination the necessary impossible. The Prompter with Book should be on duty, and the Stage Staff operating. On this occasion various "Catastrophies" befall. Keep your Players cheerful, keep the Play going, and even though despair and defeat seem to threaten, build cheerily for Victory, and make everyone believe that the present counts not at all except to show what must be done before next time.

Now a period of "get-together." Be iron and wax, drive the faint, lean on the strong, grapple with the insubordinate, laugh at mischance, trust nothing to chance, lay hold on the law, and let it grip everyone, one's best *cannot* fail, and co-operation in a good cause is *invincible*.

From the start your policy has been analysis, and steady amplification along logically established lines. "Wrong" action has never been allowed to become established, nothing has been trusted to memory, inner springs of action are settled, surface confusion need not alarm you. Things may seem chaos but they aren't.

Let all anguish of pressure come between the first dress and the second. You have a week or more to straighten things out, and up-build by individual work. Swing everything to the top of the standard you have decided on. Let people see that they have shown you what they *can* do, and that by your love of them, and their right to their own best, you are going to have that best out of them, and death to him that stops you.

Let them grasp the idea that the Play is in struggle to find itself! It's "altogether or go down!"

Call everything for the second Dress. And the verity of the Play should emerge, if not wholly, at any rate enough to swing the Players into illusion. With whip and spur lash everything to its best. You ride a race horse whose top of speed you only know. Every Player knows his Best is his right, and that you are going to get it. Great the value of this "strain." It's efficient work at high pressure. It's a test of the self-control built to this point. In its white heat small differences and petty restrictions melt in a noble frenzy of love and determination.

"Together or go down" and "Together *can't* go down" comes true. Hearts are welded together in the glow of roused humanities. The nervous and physical strain is something but that too is test. The Director represents to each his own highest will, before which "can't" disappears. Your nerves and spirit must be poised. Love and efficiency blend in unfaltering demand for the Utmost and then more. Because you see a best beyond their own measure, they feel themselves lift with an inner power they had not known.

From now on lift the strain. The top has been touched. Be triumphant. Steady. Assured. Plentiful of praise, easy of shortcomings. Bother no one with comment on what cannot be corrected, and nothing but the Stage Department can be corrected now. Laugh at what can't be helped. Put your Players at happy ease. Standard is secure. Minor deviation doesn't matter. Be kind. Don't nag. The joy of

their work must not fail your people. Let them have the interval for that private work to which each one now is urged by his sudden realization that he is within reach of a better than he guessed.

Meet you efficiently the final demands on the mechanical side. With your own eyes and hands test every detail.

Absolutely demand a complete assemblage of all accessories the day before the final dress rehearsal.

This is the best time for a complete "Production rehearsal" without the cast.

Final Dress goes on complete. Curtains, sets, accessories, everything. Staff operating, and a few guests in front. No Players allowed outside stage precincts. Discipline strict. Yourself in front. If accidents happen, pass them off. If a sudden nervousness paralyzes, or lines disappear be not disconcerted. What happens "Wrong" with a rightly developed Cast at the final Dress will go right at Performance. Keep your Players happy. This is just an easy final practice, of something we are all sure about.

Keep the Play moving, and send your Cast home at the end tired, happy, sure. Call a seated reading rehearsal for the day before production. Nothing so steadies nerves and reinforces lines and spirit. Rest and peace for the Cast, and probably a final agony for you with details of the stage. Allow no regrets. A performance at Standard is secure. The production is not to be judged by its dramatic value, but as the flower of a splendid "pull together" through sustained effort to accomplishment.

The dramatic values will take care of themselves.

You should be able to attend your own first night with serene mind. The play operated by its own Staff. Your work is over. (Personally I do not intrude behind the footlights from the time of the first Dress Rehearsal and I take my place in front, one of the audience, on the occasion of Production.)

Discipline is the safe-guard of Production, and its success depends rather on the Staff than the Cast.

If mistakes are made discipline and self-control covers the fact from the audience. The Cast is uplifted in the spirit of the Play, and dramatic verity carries them through.

Neither awkwardness or over-ease mars the beauty of the Playing. And when the Players are animated by real-life processes, dramatic illusion is assured for the audience.

The Cast gathers for the final Call, and the Staff joins them, the Prompter with his book, the Stage director with the Production manuscript. No! no call should bring the Director to the stage. Her work was complete at the Dress Rehearsal. The Play is the Players' now.

Let me urge that big Productions are not suitable for the earlier stages of dramatic development.

Should Children be included in the Cast they must be protected from all strain. They must be guarded from that sense of responsibility to the audience and the play which is so salutary to the older Player. We rehearsed the Fairies and Elves of *Midsummer Night's Dream* in Bronx Park, making each occasion a happy holiday. They were guarded from

stage and dressing-room impressions. They flocked onto the stage on the occasion of the first performance with an abandon and delight that touched the highest standard of dramatic audience-value, and guaranteed their animation by Impulses operating with the freedom and joy of real-life processes.

## CHAPTER VIII

### THE PLAYER AND THE PART

A PART is a new personality into which the Player slips his humanities, and wherein his humanities are exercised in new combination.

The Play provides environment for this activity.

Impulses animating the Permanent Personality in real life, are generated in the verities of real life and reinforced by the permanent conditions of the Being. They are rooted, and take energy from the deeps of permanent personality.

Induced dramatic expression takes its energy from the shallows of a Personality transiently in authority, and in an imagined environment.

The Permanent Personality is present and on guard, and undeceived by the dramatic conditions influencing the Dramatic Personality.

The Permanent Personality tends to retire gradually as the Dramatic Imagination strengthens Dramatic Instinct. The early stirrings of the Dramatic Personality do not animate the Whole Being.

Until the Dramatic Personality is firmly established, its operations are liable to interruption by the Permanent Personality (the real self).

The Dramatic Personality comes gradually into authority, the processes of its installment require expert supervision and guidance.

## STEPS DEVELOPING THE DRAMATIC PERSONALITY.

I. ANALYSIS.—The brain centres of the Player are focused on the study of the text, its verities are dug out. Understanding warms to sympathy.

II. DRAMATIC IMAGINATION comes into activity. The verities of the play take living reality. The humanities of the Player stir, and he begins to see and love the people of the Play. The circumstances of the Play take on the verity of real life.

III. DRAMATIC INSTINCT rouses. The Impulses of the people in the Play begin to stir the Players as do their own. An instinct rouses to “do,”—to “be” to “live” animated by these impulses.

IV. IMPERSONATION.—The Dramatic Personality begins to take authority. Life processes start, the area of responses widening as the Dramatic Personality becomes established.

V. CHARACTERIZATION.—The Permanent Personality retires wholly, the resources of the Being are at the disposal of the Dramatic Personality. Real-life processes swing freely from Contact to Expression,—the instrument flexibly responding with spontaneous speech and action.

## METHOD.

*Analysis* is accomplished by readings of the Play, and by discussion.

The first reading (by yourself) will present the story and the general relation of the characters to the story and to each other. You should be prepared by a complete knowledge of the Play.



“Round-the-class” readings follow, each Player taking the speech that falls to him. Such readings are interrupted by discussion. Subject situations, events, and characters to that relentless logic of cause and effect which governs real life. Check “emotional response.” Let the brain endorse first. Seek to rouse interest and establish understanding, rather than stir sympathy.

A “cast reading” may follow. Assign parts,—several Players to each Part. Players cast for a Part take in turn the speeches of that Part as they come.

The characteristics of the people of the Play begin to unfold. By searching questions, cover the inner drama,—the thoughts and feelings roused in the people of the Play by the events of the Play. Interpret according to the highest possible standards.

As the Player realizes the inner man, let him seek the reflection of the inner man in outer speech and doing. Build in him the expectation that inner and outer man shall be the reflex of each other. Check that instinct which tends to merge the Player into the “doing” period. Keep him still outside the Part,—an observer, a student, a seeker.

By searching question, force the Player to realize the independence of the character as a human being. Lead him to see the character’s deeds as an outcome of his inner relation to his environment.

Rouse in the Player a respect for this separateness of individuality and guard him from intrusion of his own processes, judgments and feelings into the field of this separate personality.

He will approve or disapprove the character’s mo-

tives, but he will recognize them as the animating cause of his "doing," and inasmuch as he realizes the sacredness of this "separateness" and its inviolable relation to character, he will understand the man, and understanding will warm his heart. He will feel the magic kinship that knows itself Brother to all, and One with each.

Dramatic Imagination held back, but feeding all the time on fact, and transmuting it into the dramatic field, will have merged into Dramatic Instinct.

Reading, and voice, and countenance, begin to respond automatically to the demands of the dramatic personality,—impersonation begins.

Deal now especially with a consideration of what is "done." By searching and eager questions, build out of the text the action that is demanded by the text. Thus encourage dramatic imagination to strengthen the impulse of "doing." The area of expression widens, the Players grow restless at the restriction of the book in hand. They fret at telling about what their beloved man is doing,—it's easier to "let him do it." The Dramatic Personality swings into place, impulses, generating, tingle through the being,—the period of Characterization has come.

Now get your Players on their feet, and free of books. Utmost care is now required that the plane of cleavage between the Player and the Dramatic Personality be kept intact, and no clumsiness or premature effort startle self-consciousness into activity. Let action grow, slowly, naturally.

Remember the Player's Being is not yet wholly governed from the Centre of the Dramatic Personal-

ity. The channels of expression called upon are unaccustomed, the area of response restricted.

At any minute the Player's own Centre is liable to jarring that throws him into an agony of alertness to personal contacts. The mind may focus desperately and suddenly on some external of the Part, or upon the "way he wants to do it" or the way he thinks you want him to do it.

The mantle of the Part falls from him and leaves him anguished at what seems an indecent exposure of himself to the glare of observation.

Inner processes of the Dramatic Personality may be paralyzed, and the beleaguered Player may seek consciously to move the unwilling instrument.

All these agonies are accepted as features of the usual coaching. Educational Methods must guard the Player from them at every point. Discomfort may arise from many sources. Perhaps insufficient, or incomplete Contact causes coldness, inability or sluggishness of Impulse. Then strengthen Contact. By question and comment, present new Contacts. Give more time for the attack of Environment. Let it strike at several sense-gates. Prolong and vitalize the period of Investigation. Perhaps discomfort comes,—not for lack of powerful Impulse, but because channels of expression are unaccustomed, and offer obstruction. Impulse should spring automatically and channels of expression should open automatically before it.

But perhaps they don't. Reduce then, the area of expression. Suggest a movement less large. Encourage the Impulse to saturate fully that area of the

instrument that responds readily, trusting it to spread further as the body gains in flexibility, and the Dramatic Personality becomes more "at home" in the Instrument. The Player, thrown suddenly into awkwardness by an attempted rush to welcome the unexpected friend, will find himself perfectly comfortable if his Impulse only lightens his countenance and perhaps outflings the hands. Fuller expression may come later. Let your Player grow to it as the Dramatic Personality takes deeper hold.

A Real-life Impulse does not undertake an expression it is not sufficient to animate. Induced Dramatic Impulses must be guarded from doing so.

Watch your Player lovingly,—expertly. As characterization develops, the relation between the Dramatic Personality and its environment becomes more complex and delicate. As in real-life, Environment flags Centre, Centre, not fully operating, perhaps does not respond. Dramatic attention which must engineer Contact may be wavering. The Player is vaguely dis comforted, and processes falter. Be you alert to support and invigorate, and set in motion hesitating responses.

Perhaps Self invades the dramatic field. Read in the constricted brow, the seeking look, or stiffened hand, the intrusion of some private worry. Know by the lifted and hardened shoulders that a burden of self-consciousness has been taken on them, and by a sudden attack upon the Dramatic Personality, an unexpected forcing of new Contact reanimate the Dramatic Centres, and so dislodge the invader before the Player is aware of discomfort.

You should know the significance of each inch of the Instrument. There is no end ever to the wonders and beauties and delicacies huilt into the body by the generation and flow of Impulse. Study, learn, love your Player, and build into him that same love of his Part that you feel for him. That same jealous determination that the inner soul of a Being shall outflow unchecked.

Concern yourself not at all about the production value of your Player's work. Keep him in love with the Part, and eager to do it justice, humbly, happy, as he feels it draw more and more upon his resources, and he will not concern himself about the audience either.

When your Player is comfortable in every instant of characterization, when from a firmly and lightly balanced Dramatic Centre, unmixed and efficient Impulses swing freely through open channels, shaping the body to flexible response in expression, then, as if by magic, his "doing" takes on dramatic value.

A Characterization emerges whole and alive, gripping the attention of the audience, and fully satisfying the Player. A "performance" results of educational significance and entertainment value.

The Player is not greatly "gifted." The Teacher is not a "wonderful coach." She is not a coach at all! Dramatic Instinct has been co-operated with to induce real-life processes. Just regulation of natural law to Educational profit.

## CHAPTER IX

### TEXT, READING AND SPEECH

SPEECH is a branch of expression. Speech impulses, or the desire to communicate, is a strand of that general Expression-impulse put forth by the re-conditioned Centre. Expression results from pressure at Centre, caused by inflow of new relations to environment. Thus the safety-valve whistles when steam pressure passes a certain point. This pressure at Centre seeks relief and communication. Expression is this relief and communication. Both purposes are fulfilled by the re-adjustment of the Instrument in aspect and action. Both purposes are served by Speech, but the primary function of the Instrument tends to be to relieve, and to do, while the primary function of Speech is to communicate.

Speech names that which is already known and felt. The Instrument takes form spontaneously to express inner condition, so Speech takes form spontaneously, and words crystallize about the Speech-impulse. Steam issuing from the kettle condenses into form. So communication-impulse condenses into words, and Speech results. This is the law of life-speech, and when, in life, this law is balked, or interfered with, we stammer, or are otherwise embarrassed, or betray a "preparation" which undermines

the value of our speaking. Makes it cut and dried, or artificial, or unconvincing. Notoriously, Speech depending upon the prod of memory, is likely to fail, and certain to fall cold, while Speech out-flung hot from impulse, may tumble incoherent, but is alive and says things. Life-Speech is communication-impulse, condensing into words, so Dramatic Speech also is the condensing into words of the Communication-impulse.

In Life, Centre is stimulated by contact with environment. In Dramatic Life, Centre is stimulated by contact with supplied environment. You see, then, how necessary it is that in the earlier and simpler regulation of the Dramatic Instinct, Speech should be a part of Dramatic Expression unhampered by "text," and spring spontaneously into form, just as does Life-speech spring spontaneously into form. There inheres an essential artificiality in Text, for Text is the provided form to which Communication-impulse must accommodate itself. That is, Text supplies words, into which Impulse must push itself, and through which it must express itself. When, then, we deal with Text, a complex process is forced upon the Player. By analysis of the Text, the material for Dramatic Contact is secured. With this material contact is made. Life process results from this contact, and the process culminates in out-flung communication, which must find its expression in the form provided by the Text.

The function of Text, then, is double. First it supplies contact, second, it serves as form.

"This is my dog, I won't let you hurt him." These

words may be read ; backwards or forwards, it makes little difference.

Reading records words the eye identifies upon the page. The problem of the Dramatic Director is to bring speech (not words) from the mouth. Force, then, this text to perform its first function. Begin with analysis. Who speaks? What about? Where? Why? What is happening, etc., etc.? Assemble the facts provided by the Text, and proceed as on page 63. Arouse interest, put the facts into glow of sympathy, stir the imagination, presto! The Dramatic Instinct leaps. Dramatic Centre takes hold, Impulse out-throws, and Speech results, which is willing to accommodate itself to the Text form.

If you are dealing with a Play, and seeking complete expression as a result of characterization, the impulse will have flooded into action, as well as towards spontaneous speech. The Speech-Impulse will presently be willing to accommodate itself to the Text form. I say "presently," not necessarily at once. Better not at once. Let the roused impulse outfling into words of its own crystallizing, at first. When the Impulse is established, it will be willing to take any suitable words in which to express itself, preferably those of the Text.

If you seek Dramatic Reading merely, and not Dramatic Speech, the process is the same, except that it is not carried so far. The Dramatic Imagination being roused by analysis of the Text, the Reader proceeds, the eye is supplied with the form of words on the page, and into that form of words aroused Dramatic Impulse flows, expressing the ideas therein



contained. Thus the Text on the dry page is not emitted into the air by a perfunctory articulation of words, called reading, but it springs alive from the page to enclose and express the impulses and ideas with which it has supplied the Reader.

Here follows a little chart of Definitions:—

- Text .....source of required contacts, and the form of resulting speech expression.
- Reading..... enunciation or recording of words seen upon the page.
- Dramatic Reading.. words of the Text used by the Reader to express the ideas received by him from the Text.
- Speech.....Translation of Communication Impulse into spontaneous Speech form.
- Dramatic Speech....Translation of Dramatic Impulse into spontaneous Speech form. (As in Story-Playing, "Supposes," etc.)
- Text Speech.....Dramatic Speech resulting from contact with ideas conveyed by the Text, and expressing itself in the form provided by the Text, such speech being a part of Dramatic Expression. (This is the speech of the character in the Play.)

Do not imagine that I am trying to cover the entire field. I mean here, to set up a few sign-posts, that is all.

## BREATH AND SPEECH

Breath vocalized, shaped into language sounds, and used to convey idea—that is another working definition of speech.

Speech is made of breath. Breath is life. At any rate, no breath no life. Also quality and degree of life may be measured by breath. Asleep, breath level and ample supplies physical life-demand unagitated by the confusions and violences of living. Awake, the physical must get breath as it can. But the physical is imperative though it will make all sorts of concessions. It is willing to “grab” its breath in between times. It provides against encroachment by supplying extra breath to support the many confusions and violences of living. It provides for running and talking, scolding and weeping; it provides for the augmented living of joy, and accommodates itself to the suppressions of grief; it provides for bubbling laughter and the gulping of sobs. Meanwhile without bothering us much about it, physical life keeps itself going, lungs supplied, and circulation safe. The one thing it seems unreliable about is Elocution. Right at the top of “the big speech” the proud actor is, like as not, left to gasp his noble climax windless and futile. Dame Nature ignores Elocution.

Flexible and efficient as is life’s physical policy, at the pinch, our interests and violences, efforts and confusions, must wait while the lungs “catch up.” When we have run as far as it is suitable for lungs

to allow, we stop. Even if a lion and a tiger is after us. We lie right down while the deliberate lungs catch up—maybe the lion and tiger eat us. At any rate, physical life, at the final pinch, takes no concern either of our imperial wish or of tigers. It attends to its business and breaths. Up to the final pinch it makes every concession, but at the pinch we obey. If disobedient we are “knocked out” if necessary. Life-breath must happen all the time, and normally, the lungs are kept supplied independent of the extra demands of living. You see, we make a distinction between life and living. Living is what we do with life.

Speech being made of breath, it learns to be accommodating too, and it uses what breath it can get. Normally, it is kept supplied without our thinking about it, but if the special supply fails, speech will grab whatever breath is coming. It will even borrow from Life-breath.

Speech is a comparatively late function of living. Feeling came long before it. Fight and grief, and joy, all modes of living, made demand on breath long before speech came. Fight and grief and joy vocalized themselves too before they spun out into speech. The grunts and grindings of fight grabbed its requirement from the extra breath that was supplying the fight effort. Joy laughed before it translated itself into words.

Now when fight comes up, and the breath packs hard to supply its needs, out of that packed breath, words are flung. They come quick and hard and broken of course,—that’s the sort of breath they are

made of. So laughter-speech is all bubbled up and tossed about on the laughing breath; so too words are wrung, and wounded and suffocated taking their chance with the gasping breath of grief.

Words, speech, may be thought of as afloat upon breath as rose petals tossed into a basin of water. Tip the basin, toss and ruffle the water, the petals toss about too. When living flutters up the breath, speech, made of that breath, is fluttered too.

A cry is torn from a terrified throat. Outflung with it the word shrieks its message: "Help!" What's the more important, the word as such, or its service to the life that creates it? Its service of course. It won't do to "read" the text "I am falling—help!" It makes no real sense "read." A life condition must be behind the words. A life condition that *breathes* must cause the words. *How* will they come, how will they sound,—who knows! but they will be made of the breath of that condition, and so they will express the condition, and convey the associated idea.

Thus speech (not reading or elocution, but speech) cannot escape doing more than fulfill its primary function of idea. On the page, the word is confined to that primary function. It is a symbol of an idea, and when we recognize it, we are brought in mental contact with the idea. But when speech is outflung as an expression of living, it not only conveys idea, but being made of breath that supports the living, it expresses the living, or the condition, too.

Early then, the Educational Dramatic Director must know that lung breath, or life breath, and liv-

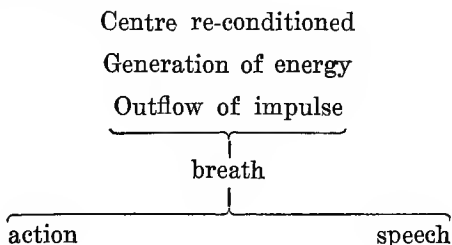
ing breath are different. Each mode of living pulls its own kind of breath, and out of that kind of breath speech is built and so expresses the life that makes it, while it performs its function of saying what life wants to tell about it.

So it comes about that speech often performs a complex and delicate function. The idea the word bravely announces is cancelled or supported, contradicted, or modified, or augmented by the quality of life or condition which the word at the same time expresses. "I hate you" means just one thing there on paper. Spoken (not "read" mind you) the words may be packed with the breath of love and invitation.

Inasmuch as eyes, and lips, voice-quality and every inch of speaking fair flesh betrays condition. You see that speech is indeed only *part* of that expression, and is therefore product of life and condition, as well as invoked in service of communication.

To understand the relation of speech to breath, and so to life, is to be able to develop control and regulate speech at *its source*, condition. Its source is condition; condition outflings energy which translates itself into breath and so supports expression including speech.

The process charts simply:



Remember the translation into breath, or the "drawing" of breath is simultaneous with the output of impulse.

The sequence is to feel, to breathe, to do, to speak.

"I hate you. Oh, forgive me! It isn't true!"

Analysis of breath history:

A new conditioning takes place after the first out-fling of idea ("I hate you"), and that new condition draws its breath. "Oh," vocalizes condition merely. Ideas have not yet come—feeling is not fully matured. Breath comes as required, supporting transitions of feeling and maturing of ideas into expression. (Rose petals afloat on water!)

You see back of speech is a history of condition, transitions, feelings,—and the agent of these is breath.

So, in developing Speech, or Dramatic Reading, bring your Player into contact with the ideas conveyed by the text. From that contact develop the Life Sequence establishing condition. See to it that the condition is firmly enough rooted, and vital enough to breathe, and, out of that breath, the word will come. Thus only do words fulfill a complete life function, and attest living and condition, while they fulfill their primary purpose to convey idea. Real Life Speech is made up of these kinds of words. So, too, is Dramatic Speech and Dramatic Reading.

Remember feeling draws breath first, and, out of feeling, comes decision, and part of decision is speech, or communication. Words on the printed page run along an unbroken stream of ink, but ideas develop

by quite another process, and, when these words are put to the purpose of speech, and become part of the life process of expression, there are gaps, and rents, suspensions, and waits pushed in among them, attesting change of condition, giving time for fresh impulses to gather, and awaiting a new breath by which impulse will support new expression. Just so far as feeling obstructs decision, speech will be correspondingly obstructed in its primary function of conveying idea. Under pressure of feeling, words become jumbled, sense is half conveyed, or lost entirely, exclamations and half enunciations take the place of words; but, so soon as ideas are marshalled at the centre, it is primarily the business of speech to convey these ideas; therefore, in developing Dramatic Speech, see to it that the communication impulse is imperative and prevails to "make sense" of its saying, though the words may be freighted, also, with the condition of the speaker.

"I want to get out." Sick or well, frightened, in a hurry, angry, or drunk, these words should fulfill their communication function. Sickness may enfeeble them; fear, whisper them; hurry, break them into gasps; anger may strain them, and, though they reel and fumble, as do the steps of the tipsy man, yet their primary struggle is to record decision. All the rest of their expression is inherent in the condition of the speaker, and in the voice and breath out of which the words are made.

So, again, let me say, reinforce the periods of the Life Process, and Expression, including Speech, follows as part of the Life Process. When the Dra-

matic characterization is established, see to it that it breathes as the result of its Life Process. Supported by that breath, Dramatic Expression will follow, and Educational profit result, because the Player is being exercised in living, and developed by living. His Life Processes have been stimulated and regulated to Educational purpose, and self-expression. Give that thread-bare phrase, "self-expression" another thought. Divine self-expression is another word for the Cosmos.

The stars, and the deep sea,  
The great hills, and flowers, and you and me.

That is the Cosmos. Divine self-expression culminates, in the present moment, in you and me, and our precious Players. To put it another way to which we are more accustomed, the process of evolution is continuous, and culminates now in Man. In Man we find an instinct for self-expression. It would seem that the evolution process, or Divine self-expression, is now to be carried on by the exercise, through humanity, of humanity's self-regulated processes of self-expression.

The Dramatic Instinct stimulates and exercises our instinct for self-expression. It urges us to a wider range than that suggested by our own personality and environment. In this view, the Dramatic Instinct becomes the agent of the great principle of evolution, and, in this view, its dignity and importance as a factor in Education looms big.

*The Cue and Impulse Cue.*—Technically, the cue



is understood to be the word upon which the Player begins to speak his lines. The frequent trouble is, that he does not, at that word, begin to speak his lines, and that no coercion can make him do so. He thinks he "speaks on his cue," but, in reality, a great, barren, blank space follows the cue, during which he is getting ready to speak. Let me offer you a cure for this condition.

"B," the speaker, is expressing his condition and intents and desires in words, because he is desirous to communicate these to "C," who is listening. It is "B's" desire and intent to make "C" listen and understand, and this desire and intent have, spontaneously, an influence upon his way of speaking. He keeps a sharp eye on "C," prodding him with ideas as pins are stuck into a pin-cushion, and assuring himself that each point penetrates, and each pin sticks. "C's" inner condition develops under these communications. In other words, he is listening and hearing, and understanding. If these processes get behind a little, he will convey some signal of distress to "B," or, even if he does not, "B's" sharp eye will realize that "C" is behind, and the way of the prodding pin will be regulated to suit the situation. Presently, one of the ideas stuck in by "B" starts "C's" communication-impulse, or, in other words, supplies to "C" an idea with which he makes a personal contact resulting in a re-adjustment, and an out-flow of impulse, which includes communication-impulse. This impulse draws the required breath, and "C" speaks when he is ready and when "B" lets him.

Take note of the talk about you, and of your own. We, talkers, never bother about cues. It is a spontaneous "give and take" of speech. In dealing with the text out of which we are to make this "give and take" of speech, realize that "B's" speech contains two cues. The first, and really important one, is that which starts "C's" communication-impulse, as above explained. The "speaking cue" occurs later, and, by the time "B" delivers that cue, "C's" impulse has had physical time to take that required breath, and "C" is ready to use it for speech.

Here is an example. "B": "You took the money. I saw you." The speech-impulse of the listener, "C," starts at the completion of the accusation. (The word *money*.) He, in other words, is re-conditioned by contact with the idea conveyed in that accusation, and, whatever the condition this contact creates, an impulse is started and breathes. Expression, including speech, supported by this breath, has time to appear at the "speaking cue" (the word *you*). Instead of a listener, fixed in an agony of apprehension upon the emission of a certain sound by his fellow-player, and stiffened with determination to speak at once upon the hearing of that sound, the Educational Player, "B," hardly takes note of the words following those which give him his impulse. He is busy with the Life Processes started by that impulse, and, when they culminate, he speaks. A "taking up of cues" results, which suddenly transforms the "lines" into talk and dialogue into the "give and take" speech of life.

It is the Director's business to see that impulse

cues are intelligently supplied in the text with which he deals. Many an otherwise well written Play needs a skilled hand of correction here.

Text must not prod the Player with speaking cues, which force him into utterance without time for speech processes to culminate in support of utterance, nor must text arouse impulses which are kept waiting until they chill, and fail, and dissipate, before the needed speaking cue arrives to release expression.

## FINAL WORD TO TEACHERS.

I have here set down but the barest outline of underlying principles.

I earnestly invite Teachers to further study.

Meantime only experience will bring expertness.

I do not mean experience in teaching alone. I mean experience in life. Until you are humbled and strengthened by the conviction that in your own heart beats the pulse of every other heart in the world, you lack the courage, the tenderness and the wisdom, to deal with this great creative force, the Dramatic Instinct. Until you recognize that the haphazard of good intent does not equip you to handle a force at once beneficent and terrible, you are no more to be trusted as an Educator, than is an amateur to be trusted to use the powers of electricity.

You are urgently invited to further study.

EMMA SHERIDAN FRY.

THE END







